

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial

"Your unexpected courtesies amaze me."—PHILLIP MASSINGER.

To dispel the last lingering remnants of bitterness and jealousy which formerly existed between the R.A.M. and the R.C.M. was one of the greatest desires of our first Director, Sir George Grove.

It would have delighted his heart could he have been present at an informal party held at the Duke's Hall, adjoining the Royal Academy of Music, on the evening of December 11th last. The occasion was a Social Meeting given by the R.A.M. Club (Group B),—the R.A.M. Club being the equivalent of our R.C.M. Union, and Group B the section of it in which membership is confined to present students of the Academy.

Pupils of the College provided the programme of music, and also joined their 'friendly rivals' in dancing, musical-chairs, and other merry diversions at the conclusion of the more serious part of the proceedings. Sir Alexander Mackenzie and Sir Hubert Parry were present, and each made a little speech, indulging in pleasant witticisms at the expense of one another. The whole occasion was so delightfully informal that one shrinks from giving any kind of report of what was said or done. It will suffice to chronicle that Sir Alexander, in his happiest vein, alluded to the College as the 'sister institution,' and that though Sir Hubert confessed that he had no objection to the term 'friendly rivalry' it was clear that his own delight in the proceedings was no less free from all jealous thoughts.

In these days, when the spirit of fierce and brutal antagonism is rife in the larger world, it is pleasant indeed to chronicle such a happy and significant event in our own small circle. Everybody will hope it is but the forerunner of many such gatherings, and all Collegians will be quick to appreciate the fact that the initiative came from their brothers and sisters in York Gate.

Coupled with our sincere thanks for their hospitality, we send them hearty greetings for the New Year now beginning, and wish them prosperity and constant advancement in all their artistic enterprises.

Follow East page

Director's Address

SEPTEMBER 23, 1915

*"The work of the world must still be done,
And minds are many though truth be one."*—HENRY NEWBOLT.

There is always so much joy in meeting together here at the beginning of a term that a visitor from another planet might infer we were quite indifferent to everything but our own domestic affairs, and that great events outside cast no shadows within. From one point of view it is a very good sign. It is a sign of mutual goodwill, and of vigorous spiritual health, and of the wholehearted belief that the art to which circumstances have caused us to devote ourselves is worthy of the honour we pay it. But in spite of our cheerfulness I feel that if we could lift its kindly veil we should find that the great strife of the nations is getting more and more hold on us. It is a sign of pluck and endurance that we can maintain such cheerfulness, and we hope we may maintain it to the end. But when every day that passes has quite an appreciable amount of it occupied by one overwhelming subject, it is not possible that we should escape its affecting our feelings about other subjects. It is not possible that we should escape criticising our own pre-occupation with anything but the urgent needs of the nation, and asking ourselves whether such pre-occupations are justifiable at such a time.

As the War becomes more and more exacting, the strain upon the country seems to demand the services of everyone. So it comes about that we feel impelled to consider our work in relation to it, and whether we can justify ourselves in continuing to cultivate music when the attention of the nation is for the most part engrossed in war.

It must emphatically be said that the College is not a place for merely teaching people music. It is much more than that. It has always been a place with big aims of doing special services to the nation, and it was organized from the first with a view to their attainment. It aimed first of all, as the solid basis from which to effect its objects, at a corporate life. That is the kind of inspiring association of diverse people with a common object which unites human beings in the happiest of fellowship. And the spirit always shown at these meetings at the beginning of terms proves how completely it has succeeded.

When the College came into existence the old country was doddering along complacently in the ruts which had been worn by long continuance in one very limited range of music. Its attachment to choral music and oratorios and the old-fashioned cantatas was still almost unbroken. It took its musical pleasures, when it took them at all, very seriously, and all of them that were worth anything were of one cast.

So we had it in mind when we came into existence to do what we could to spread the appreciation of secular music, especially orchestral music, and chamber music, and opera. With such aims we naturally gave much attention to our orchestra, and the men who devised the system of the College acted wisely in providing a complete scheme of scholarships for orchestral wind instruments, as well as for strings. As soon as we got to work the orchestra developed in a surprising manner, and before long surpassed our fondest anticipations. And after its mettle had been thoroughly tested in London we ventured on taking it down into the country to give people in the provinces additional opportunities of hearing spirited performances of the finest kind of orchestral music. After a while, when the appreciation of orchestral music became more generally diffused and opportunities for hearing it out of London became more frequent, it was no longer necessary to go to such expense. Provincial towns began to set up their own orchestras; the example of a fine standard of orchestral efficiency was set; the seed was well sown, and country places enjoyed the fruit.

But we never lost sight of our objects. We trained some of the finest young players of wind instruments alive, and superb players on cellos and violas and violins; and they became available for employment in provincial orchestras, as well as in the orchestras which were always increasing in numbers in London, and were like a leaven spreading healthily through the country. Under the enterprising guidance of Sir Charles Stanford we brought out new works of importance, and always maintained the highest standards both in the quality of the works and their performance.

Another of our most cherished objects was the cultivation of chamber music and the fostering of the taste for it. We worked at it systematically year after year, and the amount of concentrated attention it has entailed for those of our professors who devoted their splendid talents to the teaching of ensemble playing (not to speak of the cost) could hardly be

realized without actual experience. To test the results and give effect to our efforts we made it a rule to give two full-sized chamber compositions, such as quartets, quintets or trios, at each of our chamber concerts; thereby sustaining the appreciation of a lofty form of art which meets with but scanty encouragement in modern times, even from amateurs of fair average intelligence and musical taste. The result has not only been admirable performances of chamber music of every school from Haydn to Franck, Debussy, Reger, Schönberg and Ravel, but the foundation of admirable quartet parties of old College pupils, who expanded the work we had done at the College, and diffused the taste for chamber music far and wide through the country, and even in the slum districts of our overgrown cities.

Then the practice of having a College opera performance once a year in a public theatre, which, after some difficulty and opposition, was established, afforded us opportunities of bringing out little known works and of training a good many singers who have ultimately attained to very high positions among operatic artists in other countries besides England, and of constantly supplying singers who have had some serviceable experience, for employment by any of the operatic companies who venture on such a precarious line of musical enterprise.

We may not presume to claim that what has happened since we came into existence some thirty-two years ago was all owing to our efforts; but the facts are there for any who are willing to make honest inferences. The spirit of the nation was out to discover new fields of musical experience, and in the last thirty years the whole aspect of music in this country has changed. Whereas thirty years ago there were but scanty opportunities to hear even Beethoven's Symphonies, and a tolerable performance of his Choral Symphony was a nine-days' wonder, and chamber concerts were almost limited to "Monday Pops," and an occasional venture by some enterprising violinist; nowadays, orchestral music of the most up-to-date difficulty is heard everywhere, and chamber concerts are familiar events even in provincial towns, and provincial people know orchestral music of all kinds, and the great quartets and other fine specimens of chamber music, as well as they used to know glees and madrigals and Mendelssohn's part-songs.

Apart from these decisive lines of action our policy has always been to inspire our people with the widest possible views, and to make their

education minister to their understanding of far more than the individual studies to which they specially devoted themselves, so that wherever they went after they left us they might diffuse more light. For instance, we endeavoured to inspire our organists with the knowledge and understanding of many things which are quite out of the range of their work with their organ and their choir. We endeavoured to widen their view of art by giving them hearty appreciation of secular and instrumental music, and to fit them to take the lead in any provincial town where they happened to get an appointment, by conducting local orchestras and encouraging people to take enlightened interest in music outside the limited range of their church services and their choral societies. And our organists, spread far and wide through the country, in cathedrals and great churches, have become some of our most effectual means of diffusing enlightenment in secular directions.

Then we have been able to afford our composers opportunities which were totally unknown thirty years ago for hearing a vast amount of music of every period and style, and we have encouraged them to experiment far and wide, and to watch modern developments and learn and assimilate what is worthy of the name of Art, and to dispense with such things as are made merely for vain show and popularity with the thoughtless herd. And the result in this particular branch of art has been such as we may well be proud of. For, though two of our most gifted composers were cut off in the very heyday of their prime, there are always many before the public in every branch of music—some whose mastery of technique is quite thrilling in brilliancy, and others whose poetic fervour and geniality of fancy make us rejoice that we have helped in the development of their personalities.

And in relation to composers there was a very important consideration which had to be faced. Thirty years ago there were no opportunities for a young composer to hear anything he attempted in the line of secular instrumental music; and even in our more fortunate days it happens too often that gifts of a high order are baulked and artistic development thwarted through the composer never having a chance to test what he had put down on paper by hearing it. We had not only our own composers in mind, but those who did not belong to the College when, with the assistance of Mr S. Ernest Palmer, we devised the Patron's Fund. It was instituted to perform orchestral works and chamber compositions

by young British composers, and it was the College itself which insisted upon the proviso that it was not to be confined to College composers, but to be extended to young British composers wherever they could be found, whether in other musical institutions or attached to none. And the result has been that a very large number of young composers have had the best lesson possible in hearing their works as they wrote them, and the public has also had the opportunity of hearing a great many of them, and the critics of exercising their wits upon them.

If I had time I should like to go more into detail about this same Patron's Fund, since the attitude of the College in connection with it has been so characteristic of its policy; as it did not seek to use it to win glory for itself at the expense of other institutions, but to keep in view the furtherance of music in this country by the widest extension of the benefits of the fund. But if an institution is to be free to devote itself to big aims and not concern itself specially with its own interests and reputation it must be sure of its resources. An institution which had only indifferent professors and inadequate appliances, and had to do things cheaply must, no doubt, consider every course which may induce the ignorant and gullible public to glorify it and acclaim it the greatest institution in the world. But such an institution is handicapped in carrying out any wide and generous aims.

To enable the College to carry out its objects it had to have professors of the finest quality in every branch—men and women whose knowledge of their art and powers of mind were unrivalled. And if we look back to the lists of our teaching staff we can see good reasons why the College had little reason to be anxious about mere reputation, but could address itself to big projects. If we think of the organ branch, or composition, or singing, or pianoforte, or strings, or harmony, or counterpoint, or wind instruments or orchestra or ensemble playing, in every branch we can discern past and present teachers who have stood almost unapproachable in their particular spheres. Then if we turn to the young people who constitute the means through which the country and our art is to be served, and through whom the aims of the College are to be carried out, we can see how fortunate we have been in being able to range through the whole country, and draw into the College fold a large proportion of the most gifted young people by means of our scholarships. The College was extraordinarily fortunate in its first group of scholars. They were

not only very gifted, but had, with a few exceptions, decisive qualities of fine character, which set a standard which has ever since been perceptible in the College scholars as a body ; and being the nucleus of the whole mass of the pupils their tone has seemed to influence the general atmosphere of the College in a wholesome, strenuous and serious way. The last word rests with the pupils in general. If they are responsive and have an inkling of what the objects of the College are, and of their opportunities in furthering them, those objects are constantly being accomplished.

And it is the existence of such aims and our constancy in pursuing them which justifies our devoting ourselves to our usual work at the College at a time like the present. I do not feel sure that people who cannot see anything beyond their own little personal interests are justified in ignoring the special claims of the country upon them. People who cultivate art as a mere relaxation or amusement are, for the most part, only serving themselves. If they could serve their country more effectually by joining with others in some work which would be of national service perhaps it would be better for them to give their music a rest for a time. But people who are concerned with larger issues are not justified in giving them up because the times are unfavourable. We are bound to be aware that music must drop into the background for a time. But that is all the more reason why we should be faithful to it.

I hope I have made it clear to you that the College has been working for over thirty years, steadfastly and consistently, at definite objects, and that the effects of those efforts cannot justly be ignored. As a matter of fact there never was a time when it was more necessary to be faithful to such objects. Music is one of the most effectual ministers of civilization. And when civilization is imperilled, as it is now, by a fearful reversion to methods of violence and destruction, it behoves those who are concerned with the spiritual constituents of civilization to maintain their efforts to the utmost. If we were to relax our efforts the set-back to music would be so much the worse. A great deal of what has been effected would be lost again, and there would be another long climb up hill.

It is impossible to guess what will happen when the war is over. Perhaps people may take their arts more seriously. Perhaps they will be so wearied that they will only want the most trivial kinds of music, as many do now. When we see the wisest heads, the men for whose judgment and intelligence we have considerable respect, making prophecies

and having them falsified in a few days, we become wary of keeping them company. The best we can do is to try to discern what will be serviceable to do, and do it with all our might. The work the College has been doing will be needed even more in the future than it has been in the past, and each of us can contribute something towards it. It is always much happier, as well as more profitable, to work together for ends with which we can sympathize than to play for our own hands. It is, moreover, a lower type of being who is only concerned for his own private interests. Even when a man is straining every nerve to get the best out of himself and develop such talents as he has, he will get better results and make a much more enjoyable business of his life if he can see his work in its relation to other people and can feel that what he is making of himself will minister to their good.

There never was a time when it was more needful to take our art seriously. The College has been a happy place, mainly because so many of its people have taken their work heartily and honestly, and have tried to understand its infinite variety, and discern in what ways it can be of most service to humanity. It is a mere truism to say that the best of anything is that which is most widely serviceable. As long as we aim steadfastly at the best we can concentrate ourselves on our College work in war time as in peace time with clear consciences. We have our special way of serving our country, and we shall serve it best by making that service as hearty as we can.

C. HUBERT H. PARRY

Two Sonnets

TO THE POET BEFORE BATTLE.

Now, youth, the hour of thy dread passion comes ;
Thy lovely things must all be laid away ;
And thou, as others, must face the riven day
Unstirred by rattle of the rolling drums
Or bugles' strident cry. When mere noise numbs
The sense of being, the sick soul doth sway,
Remember thy great craft's honour, that they may say
Nothing in shame of poets. Then the crumbs
Of praise the little versemen joyed to take
Shall be forgotten ; then they must know we are,

For all our skill in words, equal in might
 And strong of mettle as those we honoured. Make
 The name of poet terrible in just war,
 And like a crown of honour upon the fight.

IVOR GURNEY.

AFTERWARDS.

Those dreadful evidences of Man's ill-doing
 The kindly Mother of all shall soon hide deep,
 Covering with tender fingers her children asleep,
 Till Time's slow cycle turns them to renewing
 In other forms their beauty—No grief, no rueing
 Irrevocable woe. They'll lie, they'll steep
 Their hearts in peace unfathomed, till they leap
 Quick to the light of the sun, as flowers strewing,
 Maybe, their own friends' paths. And that's not all.
 When men who knew them walk old ways alone,
 The paths they loved together, at even-fall,
 Then the sad heart shall know a presence near,
 Friendly, familiar, and the old grief gone,
 The new keen joy shall make all darkness clear.

IVOR GURNEY.

"In the Family"

"And duty never yet did want his meed."—SHAKESPEARE.

This is a story in three parts; in reality it is three stories all fitting into each other, and since it is told of the sea, the most important people in it are ships, that is to say, if you agree with me that a ship is a person.

The ships were three in number.

Firstly, because she was the most beautiful of the three, I would mention H.M.S. "Ypres," a brand new 35 knot destroyer, Lieut. King in command. Secondly, because she was the most useful, I mention the "Harry S. Wylie," an oil tanker of 10,000 tons, fitted with Wireless, and capable of 16 knots at a push; she flew the stars and stripes; her Captain was an American, Henry Martin by name.

Lastly, because she was the most venomous, I add the U 34 to my list—a new submarine, but I do not know, and cannot tell till peace comes, who her Captain was.

Now these three ships met one afternoon, 100 miles west of the Longstones Lightship, and the manner of their meeting was thus:—

The “Harry S. Wylie,” 10 days out from U.S.A., was ambling contentedly along in a calm sea, on a lovely day.

It was 9 a.m., and Capt. Henry Martin, a veteran of the sea, though his activities gave the lie to his birth certificate, had just taken his longitude sight, and was replacing with loving care his old sextant.

The officer in charge was a young American who had only recently taken his ticket, and feeling bored, he spoke to the Captain.

“Any special instructions if we sight a submarine, Sir?”

“Yes; ram the swine if he gets across your bow.”

“You would not stop then, I take it? International Law lays down” queried the third Officer.

“International Law be ——” was the old skipper’s curt reply; “International Law is like Municipal law in New York City, it’s made to be broken, sonny. Made to be broken,” he repeated in a reflective tone.

“Waal. I guess they are cute chaps these U boats, and they seem to ha’ kind o’ got a cinch on the English Navy,” added the younger man.

The Captain rounded on the third Officer, and speaking roughly and with a touch of fierceness in his voice, exclaimed, “See here, Mr Carden, I’m an American citizen myself, and proud of it, but my father was a Britisher, and his father was Lieut. Martin, the second watchkeeper aboard the ‘Victory’ at Trafalgar. We’ve got it in a book at home, killed by the last shot fired by the ‘Bucentaure,’ he was; but Nelson had congratulated him on the manner in which he worked his battery, and I’m proud of that too, Sir, darned proud of it, let me tell you: Why, there’s no service on earth, young man, superior to the Royal Navy ——”

“Submarine on the port beam!” shrieked a deck hand.

Both the men on the bridge rushed to the side and saw the periscope cutting the still water a bare 300 yards from the “Harry S. Wylie.” As they watched, a line of creamy foam, about a foot wide, materialised from the grey green shape of the submerged submarine.

With incredible rapidity it lengthened out towards the “Wylie,” then, when about 100 yards long, it bent to the right, and those clustered

on the stern of the oil tanker had a swift vision of a shining object, like a great fish, slither past astern.

"Good ——!" exclaimed the younger man, "they tried to torpedo us—Neutrals, with American flag flying—High Seas—no search—no warning. Why—why—it's piracy, Sir!"

His bewilderment was almost comic.

"Pah! International law," snorted the Captain; then in a louder voice, "Mr Carden, I'll take over. Telephone the Chief Engineer to doublebank the boilers; order a general call 'S.O.S. Am chased by submarine' to be sent out, and order the hands below."

"Good Lord, Sir, they won't chase us!"

"I shall be astonished if they don't, Mr Carden!"

As the "Wylie" gathered speed, and began to vibrate and throb, so also did the submarine come to the surface and start in pursuit. The "Wylie" had a start of about 2 miles at 10 a.m., as the submarine did not work up to 17 knots for about 30 minutes.

Though the firemen and most of the deck crew, urged by the tongue of the Chief and fist of the Senior Engineer, were performing prodigies of labour, it was doubtful if the tanker was touching 16½ knots.

Her engines wheezed and thumped and crashed; her hull trembled and shuddered with the unusual effort, but Captain Martin had just bitterly come to the conclusion that the submarine had gained a mile in the hour, when his attention was attracted by a cloud of smoke right ahead.

It was at this moment that the Commander of the U 34 decided to open fire with his 6-pounder semi-automatic gun.

Unfortunately for him, the hull of the "H. S. Wylie" obscured that little cloud of smoke.

* * *

H. M. S. "Ypres" was on patrol duty, steaming at 17 knots, and Lieut. King, who was smoking his after breakfast pipe on the bridge, decided that things were dull—damned dull.

As he meditated thus he observed Ordinary Seaman Burgess about to empty a tin of potato peelings over the side.

This is forbidden in war, for potato peelings, and other garbage, leave tell-tale tracks.

He was about to speak somewhat harshly to Ord. Sea. Burgess, when a breathless Wireless operator dashed up the four steps leading to the bridge.

"Signal just through, Sir. 'S.O.S. Am chased by submarine. Latitude —N, Longitude—W.'" Quick as a flash, Lieut. King dived into the chart house, unrolled a chart, found it was "North Sea," cursed and swore, and unrolled another one: fished out a pair of dividers, and pricked off the position.

"By George," he shouted, "only 35 miles from here. Now, let's see. What had we better steer, allowing for his probable course and speed? H'm! about South 80° West is good enough for a sailing ship. Hullo, Tony, there you are. I want you badly. Course S 80 W full bat. I'm going down to see the Chief. Smack it about, there's a good fellow."

Within 5 minutes of the receipt of the signal, which still kept coming through with additions such as "submarine gaining," and "submarine right astern, one mile," the "Ypres" was tearing south and west at the speed of an express train.

Her turbines hummed with energy, but in her boiler rooms there was no confusion. Only an unpleasant pressure on the ear drums, due to her forced air-draught. A few stokers methodically tended the oil sprayers.

In thirty to forty minutes a dense column of smoke rose over the encircling horizon. At the 45th minute the hull of the "Wylie" appeared, preceded by a foaming bow wave.

"The submarine is dead astern of her, I expect," said King.

"Tony, ring up the boiler rooms and ask the Chief to make no smoke. We'll keep under cover of this old packet until the last moment, then dash round her and ram the wily Teuton. By the way, clear every one out of the fore part of the vessel, Bosn's Mate, and close up the guns' crews."

"Aye, aye Sir."

"They are being fired at, Sir," suddenly reported a Signaller, one eye glued to his telescope; "I just seed a shell burst on the bridge; there's another, Sir, in the water."

Still the "Wylie" ploughed on and the "Ypres" got ever nearer to the tanker.

When only a mile separated the "Ypres" from the tanker, the submarine, unconscious of her approaching foe, still fired with deliberation on the fleeing merchantman.

Only half a mile—a quarter—200 yards. His Second in Command looks anxiously at King. Is the "Ypres" going to collide with the "Wylie." Ah, at last . . .

"Port Five," says King . . . "midships" . . . "steady."

The "Ypres" sheers off and rushes past the "Wylie" only 50 yards from her rusty sides.

"Starboard five" is the order, and a quiver of excitement runs through those on the bridge as, barely 800 yards away, they see the U 34, her conning tower crowded with men, and another group working the gun forward.

Tony Hall, the Sub-Lieut. in the "Ypres," being of a mathematical turn of mind, calculated afterwards that it took the "Ypres" 40 seconds to cover the intervening space. King thought 50.

No matter. When the Germans saw the rushing horror, with its razor bow, streaking towards them, they bolted as one man for the conning tower. Only one man can get down at a time. Discipline is good in the Imperial Navy, but all discipline has its limits.

Those inside tried to shut the watertight hatch, those outside fought to get in.

Anyway, they were doomed.

With a crash that threw all to the deck, the "Ypres" penetrated the submarine—checked—surged on, and emerged with crumpled bows on the other side.

A dark stain of oil, with large and slow breaking bubbles spread over the still Atlantic.

. . .

Very tenderly they transported Captain Martin to the "Ypres."

A fragment of shell had shattered his chest, and it was obvious life was ebbing fast.

They laid him on the quarter deck. "I expect he'd rather go West on the Upper Deck," the Sub had whispered.

Lieut. King looked down on the dying man. Then he had an inspiration.

"We sunk her, Sir."

"Good boy," said the old man with an effort that caused a fresh outburst of blood.

"I congratulate you, Sir, on your gallant action," said the Captain of the "Ypres."

Raising himself on his elbow, with a last effort, Captain Martin clearly spoke :

"Nelson said that at Trafalgar. It's—it's in the family."

The next instant he had gone to the motherbank.

Thus did three ships meet on a calm still day, on the broad bosom of the Atlantic.

Toï.

The College Roll of Honour

*"There may be danger in the deed
But there is honour too."—AYTOUN.*

The following Pupils, past and present, have joined the Army since the outbreak of the War. Great efforts have been spent to make the list as complete and as accurate as possible. The Editor will welcome additions or corrections.

Allen, William R.	R.N.A.S. (Armoured Car Section)
Armitage, Clifford	
Barkworth, John E.	Lieut., Army Car-Driver
Barnes, Archie F.	Captain, 2nd/5th Gloucester Regt.
Bellringer, Francis	Royal Engineers
Benjamin, Arthur	2nd Lieut., 15th Batt. Royal Fusiliers
Bennett, R. Sterndale	Major (T.F.), Commanding Uppingham School Contingent, O.T.C.
Bliss, Arthur E. D.	Lieut., 13th Batt. Royal Fusiliers
Bourne, Humphrey A.	H.A.C.
Breach, Gilbert H.	Royal Fusiliers (Public Schools Batt.)
Brown, Eric F.	Lieut., 5th Wilts (<i>wounded</i>)
Burchell, George H.	10th Queen's Royal West Surrey
Bulmer, Albert N.	R.A.M.C., 3rd E. Anglian
Butterworth, George	
Carey, Clive	R.A.M.C.
Chapman, Basil W. M.	City of London Yeomanry, Rough Riders
Chapman, Donald J. S.	2nd Lieut., 14th Batt. Royal Fusiliers
Chapman, Philip E.	8th Hants Regt. (<i>died of wounds at Malta,</i> <i>4th Sept.</i>)
Chignell, Robert P.	2nd Lieut., A.S.C.
Coster, Ernest	H.A.C.
Cooter, Eaton	4th Berkshires
Cullerne, F. Hilton	7th Liverpool (Manx Batt.)
Cumberland, Louis B.	Captain, 11th Batt. King's Royal Rifles

Cunningham, Charles E.	..	..	2nd Lieut., Hampshire Reg.
Curtis, Benjamin	..	..	Army Cyclist Corps
Davidson, Malcolm G.	..	..	Lieut., 5th Batt. Cameron Highlanders (wounded)
Dawes, Lionel F.	..	..	Gloucestershire Hussars
Deane, James B.	..	..	Captain, East Kent Regt. (The Buffs)
Demuth, Norman F.	..	..	L.R.B.
Dyson, George	..	..	Lieut., Middlesex Regt.
Evanson, Roger M.	..	..
Fielder, T. P.	..	..	2nd Lieut., R.F.A.
Foort, Reginald J.	..	..	Royal Navy, H.M.S. Temeraire
Garvin, Sidney	..	..	Essex Yeomanry
Gibbs, Geoffrey	..	..
Goossens, Adolphe	..	..	Artists' Rifles
Goossens, Leon J.	..	..	Trooper, D. of C. Hussars, Middx. Imp. Yeo.
Grinsted, F. Harrison	..	..	Captain, Armoured Train
Gurney, Ivor B.	..	..	2nd/5th Gloucestershire Regt.
Hall, Alexander E.	..	..	Civil Service Rifles
Hambleton Hale	..	..	A.S.C. (M.T.)
Hamilton, Vivian	..	..	Lieut., R.F.A.
Harford, Francis J.	..	..	Captain, 20th Batt. Manchester Regt.
Herberden, Arthur C.	..	..	2nd Lieut., King's Royal Rifles
Hedges, Arthur	..	..	R.F.A.
Heinze, Bernard T.	..	..	2nd Lieut., R.G.A.
Hight, Harold E.	..	..	Lieut.
Hosking, H. Noel	..	..	16th Middlesex Regt.
Hopper, Arthur C.	..	..	1st Engineer, R.N.A.S.
Howe, Albert P.	..	..	2nd Lieut., 14th Royal Fusiliers
Huntington, John W.	..	..	2nd Lieut., K.O.Y.L.I. 3rd/4th
Ireland, Joseph K.	..	..	Captain, 12th Royal Fusiliers (wounded)
Jefferies, Leonard S.	..	..	2nd Lieut., 13th Royal Warwicks
Jones, H. Dukinfield	..	..	H.A.C. (killed in action June 16th, 1915)
Kitson, Antony B.	..	..	2nd Lieut., 11th Batt. Devonshire Regt.
Le Cornu, Ralph	..	..	2nd Lieut., Dorset Regt.
Leeds, Geoffrey	..	..	O.T.C.
Lock, Harold C.	..	..	18th Batt. King's Royal Rifles
Lofthouse, Charles	..	..	Artists' Rifles
Mackenzie, Donald	..	..	2nd Lieut., 3/22 County of London (The Queen's)
Mackness, Claud P.	..	..	London Scottish
Marchant, Arthur R.	..	..
Martin, Leslie C.	..	..	Essex Regiment
Mason, Edward	..	..	Lieut., Northants. Regt. (killed in action, May 9, 1915)
Maude, Cyril B.	..	..	R.A.M.C.
Mercer, E. G.	..	..	Major, 1st Royal Fusiliers
Moeran, Ernest J. S.	..	..	2nd Lieut., Norfolk Regt.
Morris, R. O.	..	..
Morris, Thomas F.	..	..	Flight Sub-Lieut., R.N.A.S.
Ogilvy, Frederick A.	..	..
Pantling, Jesse C.	..	..	15th Batt. Royal Fusiliers
Parker, Ralph W.	..	..	2nd Lieut., 3rd Grenadier Guards
Peatfield, Thomas	..	..	Corpl., King's Royal Rifles
Pitts, Francis B.	..	..	Royal Fusiliers
Robson, John S.	..	..	2nd Lieut.

Roper, Eric W.	2nd Lieut.
Roxburgh, John R.	2nd Lieut., West Riding Regt.
Seaton, James W.	University of London O.T.C.
Shaw, Edric	R.A.M.C.
Shera, Frank H.	Lieut.
Shimmin, Sydney G.	3rd/1st H.C.F.A., R.A.M.C.
Simmons, Charles I.	City of London Royal Fusiliers
Snowden, John K.	2nd Lieut., 11th West Riding Regt.
Shore, Bernard R.	Artists' Rifles
Stewart, Oliver	Lieut., 9th Batt. Middlesex Regt.
Stuart, Kenneth B.	2nd Lieut., 6th Durham Light Infantry
Swan, Richard	2nd Batt. Middlesex Yeomanry
Taylor, Colin M. C.	2nd Lieut., 3rd Royal Sussex Regt.
Thomas, Christopher J.	2nd Lieut., 2nd 11th County of London Regt.
Thomas, Percy E.	Lieut., R.F.A.
Thomas, Spencer	London Rangers
Thomas, Stephen K.	2nd Lieut., 3rd Dorsets
Thomas, Thomas	London Welsh
Thompson, Elliot R.	Lieut., Manchester Regt.
Thompson, Miles	2nd Lieut. Linc. Yeomanry
Thorne, George H.	
Tomlinson, Ernest	Royal Naval Air Service (Wireless)
Toye, Geoffrey	Lieut., Cornwalls
Vaughan-Williams, Ralph	R.A.M.C.
Vinden, Maurice	Middlesex Regt.
Walters, Ivor	Artists' Rifles
Walters, T. Glyn	Artists' Rifles
Warren, Francis P.	2nd Lieut., 10th South Lancashire
Watson, Albert V.	A.S.C.
Whitaker, Horace St. J.	R.A.M.C.
Whitaker, James	Royal Navy
Wilkinson, A. B.	2nd Lieut., 2nd Batt. 5th Royal Sussex Regt.
Wright, Cecil K.	18th Batt., Royal Fusiliers
Wynne, Warren	

Medical, Transport, &c.

McLaren, Malcolm S.	Minchin, Leonard R.	Wright, Denis S. S.
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Red Cross, &c.

Aitken, Ruth	Lean, Marjorie N.
Allport, S. Gwendolen (Special Officers' Hospital)	Macfie, Henrietta, (Sister, Royal Naval Hospital, Gosport)
Bowden-Smith, M.	Lewis, Ida M.
Dodman, Ada (Manchester)	Middleton, J. Alice
Gotch, Veronica	Montagu, Olga
Hedges, Geraldine, (Hôpital Auxiliaire de l'Entente Cordiale, No. 222, Mentone)	Morris, Dorothy (Limoges)
Holman, Joyce (Malta)	Morse, Mrs (Miss Harriett Solly)
Hutton, Moya W. V.	Norman, Alice E.
Knox, Doris	O'Neill, The Hon. Rose
Lambert, Hannah	O'Neill, Kathleen
Lambert, Maud	Randall, Marie L. M. (Rouen)
	Waddington, Barbara
	Wilson, Mrs Purcell

Office Staff

Cane, R.	..	..	..	London Irish
Crofts, Leslie T.	..	..	..	R.F.A.
Griffiths, Reginald C.	..	..	..	25th Co. of London (T.) Cyclists
Hatchman, John	..	..	..	Hussars
Pycock, H. R.	..	..	..	Artificer, Artists' Rifles

Obituary**HENRY RICHARD BIRD**

Early on Sunday morning, Nov. 21st, there passed away one of the most beloved professors of the College in the person of Mr H. R. Bird, at the age of 73.

He had been examining on behalf of the Trinity College of Music only the day before, and his sudden demise came as a great shock to his many friends.

His most charming personality, his kindly disposition, and his sympathetic manner endeared him to all with whom he came in contact, and he has left a gap which, indeed, will be difficult to fill.

He will be chiefly remembered for his associations with the Monday and Saturday Popular Concerts as accompanist, and it may truly be said that he was the first person to make pianoforte accompaniment an art. He showed his interest in this subject by giving an annual prize of five guineas for pianoforte accompaniment to be competed for by students of the Trinity College of Music.

Up till the time of his death, he ably fulfilled the duties of organist at S. Mary Abbots, Kensington, in which position he had officiated since 1872, a period of 43 years.

SAMUEL WEBSTER.

PHILIP EVERSLED CHAPMAN

(Died of wounds, Sept. 4th, 1915).

Philip Evershed Chapman, born in September 1893, was the eldest son of Dr and Mrs Paul Chapman of Hereford. From early days he had opportunities of hearing music, for his father was a keen musician, and frequently convened meetings for chamber music in his charming music-room close to the old Cathedral.

Philip was educated at Oxford Preparatory School, proceeding to Clifton College, where he was in the School House. It was at Clifton that he began to study the piano seriously, and Dr. David (now headmaster of Rugby), who was then at Clifton, used frequently to invite him to play in his drawing-room. When he left Clifton he stayed in Hereford for some time, working at the organ under Dr. Sinclair, and getting some insight into the musical routine of a Cathedral.

In 1912 he went to the R.C.M., where he studied under Mr Herbert Sharpe, taking organ as his second study, with Mr Sewell. He was with Dr. Wood for harmony and counterpoint, and, later, for composition—to which he devoted a good deal of his attention. He wrote several songs, and also the first two movements of a Sonata for 'cello and pianoforte.

But with the outbreak of war he could settle no longer to his dearly-loved work. He admired England and France intensely, and felt that we were indeed at war with all that is evil. He joined the United Arts Corps, but the Artists' Rifles refused him on account of his defective eyesight. So fully determined was he to get into the firing line that he joined the Ambulance Corps, but hearing that several friends were in the Isle of Wight Rifles (8th Hants T.F.) he went to Sandown, and was accepted as a Rifleman. He had his glasses altered, became an excellent shot, and was put into the A Company of the 1st Battalion. He served at Watford and Bury St. Edmunds, and, though recommended for a commission, he left Liverpool

with his Company in the *Acquitania* early in August, 1915. On August 12th to 15th he was in the fighting at Sulva Bay, and, after a short rest, was fighting again for several days, with barely a pause for food.

On August 23rd, in trying to save a wounded comrade, he was slightly wounded in the left forearm, and on August 24th, when bringing up a box of ammunition, he was struck by a shell, which blew off his right forearm and inflicted a large wound in his back. His arm was amputated at the dressing station, and on August 25th he was on the transport, arriving at Malta on August 29th. Here, by an extraordinary coincidence, he came under the care of his god-father—Mr Charles Symonds, of Guy's Hospital—who is one of the surgeons in charge. From Mr Symonds we have been able to glean much information concerning Philip's last days. Writing soon after the boy's arrival, he says:—"I cannot describe his patience and his fortitude: they are all a man and a soldier should possess." Then again on September 5th:—"All our efforts failed, and the dear boy passed away last night at ten o'clock . . . From the moment he arrived I thought he could not recover, so poisoned was his blood from the nature of his wounds . . . He was so pleased to be near an open window, and quite near the end he said how beautiful the view was. Never did he wander for one moment, or utter one unclear word. He was fully conscious and knew his end was near. . . He bore his sufferings without complaint, and with a fortitude everyone admired. Shortly before he died—less than an hour—he apologised to the Matron, who was helping to nurse him, for something or other. She seemed to think so much of this."

It would seem an intrusion to comment on the character of one who has so plainly shown forth his life in the quiet heroism of his death. He hated sentiment and elaboration, and perhaps we Collegians may fitly voice our feelings in the simple words of the surgeon in charge of St. Ignatius, Malta, who, in writing to the boy's father, said:—"We were all so sorry when he went out—he was such a fine, brave chap."

LILY M. MINES.

The R.C.M. Union

"I know what you were going to say, that it is mighty pleasant at the end of the year to make all meet."—CHARLES LAMB.

ANNUAL GENERAL MEETING

The Annual General Meeting will be held on *Thursday, January 20th*, at 3.30 in the College Concert Hall, followed by tea and coffee at 4.15. Opportunities for Union Meetings being rather infrequent at present, owing to the War and consequent suspension of parties at Members' houses, it is much hoped that as many Members as possible will make a point of being present on January 20th. It will be a very great pleasure to the Committee to welcome them.

ELECTIONS TO COMMITTEE

Two casual vacancies occurred on the General Committee, owing to Miss Estella Pattenden ceasing to be a present pupil of the R.C.M. and Miss Amy Whinyates resigning. Miss Dora Garland and Miss May Clarke have been elected to fill these vacancies.

LIST OF MEMBERS AND ADDRESS BOOK

The annual List of Members' Names and Addresses will be published in the spring, and every effort is made each year to ensure its accuracy, but of necessity much must depend on the co-operation of Members themselves. The Hon. Secretaries will therefore esteem it a kindness if all changes and corrections of address be sent to the Union without fail as soon as they occur.

ANNUAL SUBSCRIPTIONS

With regard to Union subscriptions for the current year, (which became due on Nov. 1, 1915), the attention of those members who have not already paid is called to the following regulations of the General Committee, viz :—

"No Magazines can be sent to Members whose subscriptions are more than three months overdue."

"Default of subscription does not constitute a resignation. Only such resignations can be considered as valid which have been duly notified in writing to the Hon. Secretaries."

FOREIGN MEMBERS' SUBSCRIPTIONS

Foreign Members are requested to note that the following clause of Rule 10, added at the Annual General Meeting in January, 1915, came into operation on Nov. 1, 1915: viz :—

"Foreign Members (*i.e.* members residing outside the British Isles) shall pay an annual subscription of 3/- with the proviso that if they attend the annual "At Home" they shall pay for their tickets at the rate charged for guests. In order to qualify for the reduced subscription members must have resided abroad for one year at least."

MARION M. SCOTT,
Hon. Secretary.

The Traveller.

"Books, like proverbs, receive their chief value from the stamp and esteem of ages through which they have passed."—SIR WILLIAM TEMPLE.

I entered by the tall French windows opening on the lawn, the month November, and a round red sun was flaming westwards in a blaze of parting gold. The little room still caught some of the radiant splendour and streaks of orange glowed on the walls like blazoned knights on painted glass.

It was a long room and low, in the centre stood a gate-legged table covered with a mass of books and papers in disorderly array ; behind, a piano, grave and expectant in its long dark case, whilst near by stood a chair burdened with a pile of music, and a violin half hidden beneath the open page of the '*Danse macabre*.'

The door stood at one end, four casement windows at the other, gazing out upon the shadowy garden and the sunset sky, against which loomed the mighty form of an ancient cedar tree, from which the house, for some hundred years or more, had borne its name of 'Cedar Court.'

To-day the room seemed truly worthy of its past, the warm interior with its flickering fire was cheering, and the whitened ceiling loomed out vaguely overhead, veined by the long brown beams which bounded the low walls on either hand, bedight with shelf on shelf of books.

Thoughts of past ages, leather bound and vellum, so mellowed now by time, as 'twere the span of Time itself, a lingering sere and yellow leaf.

I wandered before these dusky tomes and found myself in old world Germany, in Spain, in England, France, and Italy, sober philosophers of ancient Greece, poets, historians, tales of travel, courts, and wondrous deeds of noble quest and chivalry, led by the stout Don Quixote in six trusty tomes of a goodly size.

The Knights and Dames themselves seemed hovering in the shadows of the room, in that Elysian realm of thought where Death shall never reap.

With a careless hand I drew forth a small vellum book from Italy, and seated in the firelight I explored its world ; 'Roma' MDCCLXXI. 'La vera Guida, per chi vaggia'—*La vera guida* indeed ! "Opera di un moderno viaggiatore" in fact a Baedeker, an 18th century Baedeker.

The front page held a priceless drawing of two prancing steeds with their bold traveller, doubtless bidding farewell before some wayside inn. I wondered how he would have looked upon the motor bus that had brought me by chance to meet with him that day !

"Whomsoever hath strongly the desire to undertake a journey" commences our writer in a pious strain, "must firstly, and above all things implore Divine help, without which assistance, all undertakings be vain." A prayer then follows, short and simple "*In viam pacis, prosperitatis dirigat nos omnipotens*"—after which, much strange information

is given as to bodily regulation, in great detail, including various remedies, of Herbes, expounded with the encouraging assurance "This will cure *senza dubbio*." Mayhap these strangely concocted powders did relieve the '*dolore di stomaco*' after all,—who knows!

"For those who meditate travel it doth not suffice to possess sufficient money," he points out, "but occult means must be prepared as to the modes of carrying it, for 'tis a constant irk and danger."

Some means proposed were '*occult*' in troth, the hiding of it in the 'shoon' for example, (how uncomfortable it must have been!) and many other ingenious secret plans. Further, he lays stress upon the need of providing a trusty staff for defence against fierce dogs and other animals (perhaps man!)

The means of travel we are told are four; by foot, by horse, the post, and by the sea; and chapters are devoted to the special rules concerning each. In dealing with foot travel we are told, "whomsoever travellet by foot must have a care not to hurry in the first days the body, but to advance—" *a poco a poco, crescendo sempre* "from day to day *"il moto."*

"Moreover rise thou early with the dawn, and seek thou shelter with the setting sun, so that the body be not exposed to the inclemency of the night, and the manifold perils that hide beneath the covert dark, especially in the country roads or unfrequented streets, whither one goeth not alone, but only in the company of persons in whom one cannot doubt," A highly important warning here follows. "Be cautious," says he, "if thou need'st to sleep abroad place not thyself beneath the Nut or Yew, nor other umbrageous groves, but yet beware lest thou exposest thyself to the baneful rays of moon.

Where wolves do roam 'tis well to light a fire, the which these animals do especially fear."

"Be wise" we are told, and moderate; play not with others, especially at cards. Keep to thyself thy business, speaking naught of it, nay, sooner discourse upon indifferent things. Drink soberly, and above all see to thy bed that it be clean." "Furthermore from thy clothes and shoon remove all dust:—ere thou enterest a city, salute all persons by the raising of the hat, which last, one doeth well before to practise."

As I turned the page the embers fell within the grate and the light died out, the faded print became illegible. I reverently closed the age-tinted leaves and laid our old-time Traveller to his rest amongst the books once more. His Journey made, mine yet to finish, but the goal the same. Let us go forward bravely, neglecting not the wisdom of the past.

Look to thy beds, that they be clean ; rise early with the dawn, and, with thy money safely in thy shoe, advance "*a poco a poco crescendo sempre, il moto.*"

MARGARET GATTY.

College Concerts

"Here will we sit and let the sounds of music creep in our ears."—SHAKESPEARE.

Thursday, October 21.

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| <p>1. QUARTET for Strings, in D minor, Op. 76, No. 2
<i>Haydn</i>
AMY S. WHINYATES (Exhibitioner)
ENID F. L. KNIGHT-BRUCE
SYBIL MATURIN, A.R.C.M.
DOROTHY D. CHOULES (Scholar)</p> <p>2. SONGS a. Kishmool's Galley, arr. by M. Kennedy
<i>Fraser</i>
b. The bonnie Earl o' Moray .. <i>(Scotch)</i>
c. Battle Hymn .. arr. by Stanford
DOROTHY M. SMITHARD (Exhibitioner)</p> <p>3. SONATA for Violoncello and Piano, in F major,
Op. 99 .. <i>Brahms</i>
THELMA F. DANDRIDGE (R.A.O.S. Scholar)
EILEEN M. BEATTIE (Exhibitioner)</p> | <p>4. SONGS a. Nightfall at Sea .. <i>Montague Phillips</i>
b. Snowflakes .. <i>Albert Mallinson</i>
MABEL W. HANES</p> <p>5. QUARTET for Strings, in A minor, Op. 29 <i>Schubert</i>
SAMUEL KUTCHER (Scholar)
DORIS HOUGHTON, A.R.C.M.
(Holmes Exhibitioner)
SYBIL MATURIN, A.R.C.M.
EDITH M. LAKE (Scholar)</p> <p style="text-align: center;">Accompanists—
CONSTANCE STOCKBRIDGE
ALBERT MIDGLEY, A.R.C.M.</p> |
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Friday, November 5.

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| <p>1. OVERTURE .. <i>Melusine</i> .. <i>Mendelssohn</i></p> <p>2. AIR Mi chiamano Mimi (<i>Bohème</i>) .. <i>G. Puccini</i>
LILLIAN COLES (Scholar)</p> <p>3. SYMPHONIC POEM Hamlet .. <i>Edward German</i>
Conducted by the Composer.</p> | <p>4. BARITONE SOLO .. Credo (<i>Otello</i>) .. <i>Verdi</i>
WILLIAM R. ALLEN (Courtenay Scholar), A.R.C.M.</p> <p>5. SYMPHONY No 6, in C minor, Op. 58
A. Glazounow
Conductor—
SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.</p> |
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Thursday, November 18.

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| <p>1. QUARTET for Strings, in A major, Op. 18, No. 5
<i>Beethoven</i>
KENNETH M. SKEAFING (Scholar)
NANCY PHILLIPS, A.R.C.M.
SYBIL MATURIN, A.R.C.M.
DOROTHY D. CHOULES (Scholar)</p> <p>2. PIANOFORTE SOLOS, Gaspard de la Nuit
<i>M. Ravel</i>
a. Ondine. b. Scarbo.
KATHLEEN LONG (Pringle Scholar)</p> <p>3. FOUR SONGS <i>Herbert Howells</i>
(Bruce Scholar)
1. Roses about the arbour twined
2. O Mistress Mine
3. A Roundel of Rest
4. His poisoned shafts
(First performance)
GERTRUDE HIGGS (Berkshire Scholar)</p> | <p>4. ORGAN SOLO Elegiac Romance .. <i>John Ireland</i>
(ex-Scholar)
MAURICE VINDEN (Scholar)</p> <p>5. SONGS a. Christ in a garden .. <i>Henry Ley</i>
buried lay .. (ex-Student)
b. A Cradle Song
c. Orpheus with his Lute .. <i>Sullivan</i>
AUDREY CALTHROP (Norfolk and Norwich Scholar)</p> <p>6. QUARTET for Pianoforte and Strings, in C
minor, Op. 60 <i>Brahms</i>
WINIFRED MCBRIDE (Kiallmark Scholar)
NANCY PHILLIPS, A.R.C.M.
SYBIL MATURIN, A.R.C.M.
DOROTHY D. CHOULES (Scholar)</p> <p style="text-align: center;">Accompanists—
HERBERT HOWELLS. EVA LONSDALE</p> |
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Thursday, November 25.

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| <p>1. QUARTET for Flute and Strings, in D major
<i>Mozart</i>
LEONARD HOPKINSON (Scholar)
DORA GARLAND (Wilson Scholar)
JANET MACFIE, A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)</p> <p>2. SONGS <i>a. L'Amour de moi .. } arr. by Tiersot</i>
<i>b. Tambourin</i>
HELEN DAVIDSON (Exhibitioner), A.R.C.M.</p> <p>3. VIOLONCELLO SOLO .. Romance, Op. 7
<i>R. Volkmann</i>
DOROTHY CHOULES (Scholar)</p> <p>4. SONGS <i>a. Wanderer's Night-song .. Schubert</i>
<i>b. Suo-gan .. (Welsh)</i>
MARI EDWARDS, A.R.C.M.</p> | <p>5. ROMANCE AND TARANTELLA for Four Violins
<i>Hellmesberger</i>
STELLA R. AMBROSE (Scholar)
MAUD GOLD (Morley Scholar)
GEORGE WHITAKER
PEARL MICHAELSOHN (Scholar)</p> <p>6. SONG .. O vision entrancing .. <i>Goring Thomas</i>
DANIEL JONES (Scholar)</p> <p>7. TRIO for Piano and Strings, in C major
<i>M. Ravel</i>
KATHLEEN LONG (Pringle Scholar)
NANCY F. PHILLIPS, A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)</p> <p>Accompanists—
CONSTANCE STOCKBRIDGE
HARRY STUBBS, A.R.C.M.
KATHLEEN LONG (Pringle Scholar)</p> |
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Thursday, December 2.

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| <p>1. QUARTET for Strings, in A minor, Op. 51, No. 2
<i>Brahms</i>
AMY S. WHINYATES (Exhibitioner)
MAUD GOLD (Morley Scholar)
SYBIL MATURIN, A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)</p> <p>2. DUETS Two 16th Century Dialogues <i>arr. Dolmetsch</i>
MOLLY KEEGAN (Scholar)
WALTER SAULL (Scholar)</p> <p>3. PIANOFORTE SOLO, Sonata (Variations and
Finale) in D minor .. <i>Benjamin Dale</i>
HENRY E. WILSON (Exhibitioner)</p> | <p>4. SONGS <i>a. By a Fountainside } Roger Quilter</i>
<i>b. Fair house of Joy</i>
VIVIAN WORTH (Scholar)</p> <p>5. QUARTET for Strings, in F major .. <i>M. Ravel</i>
DORA GARELAND (Wilson Scholar)
DORIS HOUGHTON (Charlotte Holmes Exhibitioner),
A.R.C.M.
SYBIL MATURIN, A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)</p> <p>Accompanists—
CONSTANCE STOCKBRIDGE HARRY STUBBS, A.R.C.M.</p> |
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Monday, December 13.

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| <p>1. DANCE-SCHERZO for Orchestra <i>Arthur Benjamin</i>
(Scholar)
(First Performance)
(Conducted by the composer, by permission of his
Commanding Officer)</p> <p>2. SONG .. The Spectre of the Rose .. <i>Berlioz</i>
GERTRUDE HIGGS (Berkshire Scholar)</p> | <p>3. CONCERTO for Pianoforte and Orchestra, No. 3,
in D minor, Op. 30 .. <i>S. Rachmaninow</i>
GEORGE T. BALL (Clark Scholar)</p> <p>4. AIR .. On her, my treasure .. <i>Mozart</i>
DANIEL JONES (Scholar)</p> <p>5. SYMPHONY in E flat, No. 39 (K.543) .. <i>Mozart</i>
Conductor—
SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.</p> |
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A Nocturne

A long ribbon of khaki winds up the quaint main-street, out into the open fields far away to distance, till it disappears at last in the indefinite pale of evening.

The big-boned Highlanders come by, headed by their piper, and for a minute the drone of bagpipes fills the air. Presently the broad dialect of the Lancashire miners is heard above the din. The proud possessor of a penny whistle fingers daringly for a possible tune; at first the notes rise quaveringly and almost imperceptibly, but as the artist warms to his work, a hybrid tune of glorious novelty is produced—a mixture of "The Girl I left behind me" and "Tipperary," marvellously adapted to the compass and key of the instrument.

Sharp orders are given as the heavy transport column consisting mainly of field-kitchens, rattles by ; a battery wheels round the corner, is drawn up suddenly owing to some obstruction, then off it goes again.

A restive horse belonging to one of the field-kitchens begins to back, and once more brings the moving stream of life to a temporary standstill. Everything in the market place seems confusion, but through all the turmoil of this seething whirlpool comes the everlasting tramp, tramp, tramp, of marching men. A group of peasants stand at the corner cheering, which is much appreciated by Tommy, who answers it with a wave of his hand, or a merry jest.

Gradually the creaking and jarring tide winds out of sight ; the church clock booms ; noise and clamour give place to intermittent sound ; soon the village is empty—silence reigns—the peasants have gone—vanished with the rumbling of the guns and the setting sun.

Silence reigns ? In this land there is no silence. Listen ! Again the low reverberating boom—boom—boom.

At each sound an iron-limbed monster is sending through the air its message of death.

As the night falls, a strange, one might almost say artificial calm, fills the air for a moment, a lull like that preceding the breaking of an ocean wave or the sudden arresting of a heart-beat.

The Present seems eternal—War a dream of the Past. A clay-coloured moon rises over the slumbering cots ; the long-armed wind-mills grope silently in the dark ; the never-ending avenues of trees hug the brown dusk ; while lights spring up from different corners of the village.

A Belgian gendarme struts briskly over the cobbles, puffing the while at his dirty clay pipe, wreathing himself with clouds of smoke. He passes ; soon there is nothing to be seen, but a bright and mysteriously moving spark, which is impelled through the air, till it reaches the threshold of the last existent café. There it stops abruptly and disappears from view.

The spell is broken ; the thin crackle of musketry pricks the air. Once more through the sharp night air comes the dull undulating boom—boom—boom.

HUMPHERY S. BOURNE.

The Royal Collegian Abroad

"He travels best that knows when to return."—THOMAS MIDDLETON.

LONDON

THE PHILHARMONIC STRING QUARTET gave four successful subscription Concerts at the Æolian Hall, during this Autumn. The programmes of these Concerts were admirably arranged, and included some interesting novelities; among them were four compositions by British composers—all Collegians—one of which, was performed at each Concert. The British works were as follows:—"Novellettes" for String Quartet, by Frank Bridge; Quartet in A major, by Arthur Bliss; Quartet in C major by Dr. Cyril Rootham; Quartet by Eugene Goossens. The last two works have been dedicated to the Philharmonic String Quartet. Mrs Herbert Kinze, Mr Herbert Sharpe and Mr William Murdoch were the pianists.

MR AND MRS ALFRED HOBDAY (with the assistance of Mr Albert Sammons) gave a Concert of Modern Trios, for Piano, Violin and Viola, at the Æolian Hall on Nov. 9th. Among the works performed on this occasion were Mr Dunhill's Phantasy-Trio for Violin, Viola, and Piano; some fine new songs by John Ireland; and some "Songs of War" by Martin Shaw.

MISS DORA WILKINSON'S Ladies' Orchestra gave performances daily at the Women's Exhibition (Arts and Crafts) held at the Princes' Skating Rink, Knightsbridge, in November, with Miss Gwen Beattie as leader.

MR HAROLD DARKE gave two Organ Recitals at St. James's, Paddington on Saturday afternoons, Nov. 13th and 20th. The Programmes included Two Chorale Fantasias and Three new Chorale Preludes by Sir Hubert Parry; also a Rhapsody and a Phantasy ground bass by Herbert Howells and some Chorale Preludes by Mr Darke. The recitals were in aid of the Mine-Sweepers' Fund.

On Friday, Dec. 17th, Bach's Christmas Oratorio (Parts I and II) was sung by the Choir, which was augmented for the occasion by some members of the Bach Choir and the boys of St. Laurence Jewry. Miss Margaret Champneys sang the Contralto Solos.

THE PINNER CHORAL SOCIETY performed Vaughan-Williams's Fantasia on Christmas Carols and some Madrigals and Part songs—including Dr Davies (Part song) "The Cloud" for female voices—at their first Concert on Dec. 8th.

Mr. Samuel Mann was the vocalist and sang three groups of songs. Mr Harold Darke conducted.

A collection of sketches by the late MISS OLIVE BELL, the viola player, were exhibited at 19 Cowley Street, Dean's Yard, Westminster, during the first week in December.

PROVINCIAL

BIRMINGHAM

DR WM. H. HARRIS gave four Lectures on "William Byrd" and his relation to Elizabethan music, before the University of Birmingham, at the Midland Institute on Monday, Nov. 15th, and on the three successive Mondays.

MR ALBERT VISETTI delivered a Lecture entitled "Music—its Natural Impulses and Powers as a Healer," before the Midland Section of the Incorporated Society of Musicians, at Queen's College, Paradise Street, Birmingham, on Saturday, December 11th.

WINDSOR

MR THOMAS DUNHILL gave a Lecture on "The Art of Listening" at the Royal Albert Institute, on Dec. 14th, the chairman being Mr Basil Johnson, Precentor of Eton College, an old Collegian. The lecturer played many illustrations, ranging from Bach and Mozart to Debussy and Ravel.

BATH

MISS NORAH BLANEY played the Schumann Pianoforte Concerto at the Symphony Concert given by the Pump Room Orchestra on October 7th.

LIVERPOOL

MISS OLGA HART gave an interesting violin recital at the Waterloo Town Hall on Sept. 18th. Report speaks highly of her "technical skill, governed by native musical taste."

CONTINENTAL AND COLONIAL**SWITZERLAND**

MRS DE BRINCKEN MATTHEWS (Miss Geraldine Wilson) has been spending her time during the last six months in Switzerland, and has sung at a number of local Concerts. Last winter she appeared in the Opera at Berne.

SOUTH AFRICA

CAPETOWN.—MISS ANNA MARSH performed the Grieg Piano Concerto at a Saturday Night "Pop" in the City Hall. One report says that "she played with a warmth of poetic feeling and an ease of technical skill that brought out the emotional beauty of the work in all its charming detail."

At the beginning of July last, Mr E. DOUGLAS TAYLER, organist of Grahamstown Cathedral, visited Cape Town to conduct a performance by the Municipal Orchestra of his new Suite "Once upon a Time." The suite was well received, the composer being recalled four times.

Mr Tayler also gave a most successful organ recital on the magnificent organ in the City Hall, in aid of the Belgian Relief Fund.

MARRIAGES

MISS MARJORIE KING BEER, on Oct. 9th, to the Rev. T. C. Lucas.

MR WILLIAM MURDOCH, to Miss Ellen Tuckfield.

MISS DOROTHY MUSGRAVE MAITLAND WEBB, on July 31st, to Lieut. Commander Basil Collings.

DR R. WALKER ROBSON, on Dec. 7th, to Miss A. H. Broome.

OLD COLLEGIANS ENGAGED IN WAR WORK

A khaki Cardigan Jacket was sent on Nov. 5th to TOM MORRIS who is stationed at Dover, in the Naval Air Service. It was subscribed for by a large number of pupils, the professors and the office staff of the College. The following is an extract from Mr Morris's letter of thanks:—

"The Cardigan Jacket has arrived and I think it is simply splendid. By Jove! I shall feel fine in it. It would have been impossible to have thought of a nicer or more welcome present at this time.

And now to thank all the dear people whose names I read on the enclosed list, and those too who were unable to sign it. I do so much appreciate the kind thought and good wishes and shall treasure these signatures always, and if I come through all right I shall look back on this as one of the happiest moments in a none too happy experience, though I wouldn't have missed it for the world.

It is thoughts of such friends as these that will carry one through any crisis."

A large Christmas pudding, 'and a thousand greetings,' were despatched to 'Edgar Bainton, Bryceson Treharne, Waldemar Pauer, Benjamin Dale, Frederick Keel, and others of like profession' at Ruhleben Internment Camp, Germany, from College friends.

LETTERS FROM COLLEGIANS

MISS MARIE RANDALL, B.R.C.S. (V.A.D.) who has been nursing at No. 10 General Hospital at Rouen, since Aug. 13th, writes:

"We are on the 'Champ de Courses' under canvas, consequently have not the eternal stairs to climb! In fine weather it is just gorgeous and everyone looks so healthy and well.

MISS MILDRED BOWDEN-SMITH writes from the

OFFICERS' HOSPITAL

NO. 2 GENERAL HOSPITAL, B.E.F.

"I was in a party of 30 V.A.D's who crossed to Boulogne on April 17th and then were drafted to hospitals in different towns. The Hospital is at Havre and at first I worked in a big section of it established in the Palais des Régalis, but having served my probation and signed on for 12 months I was moved to the Officers section which is not so interesting as I am working largely as housemaid but I am more reconciled now and it is a comfort to think I am freeing a trained nurse for skilled work.

It was very puzzling at first to find our right place in Hospitals where most of the "probationer's work" is done by orderlies, but I think most of us have settled in very happily, thanks to the great kindness of the sisters, particularly the Regulars, who have done everything they could to help us and teach us, and generally to smooth the way for us."

A long letter has reached us from MRS MORSE (Madame Harriet Solly) dealing with her experiences in France. It arrives too late for inclusion in the present issue, but it is so full of interest that it will probably be printed *in extenso* in the next number.

A TOUR ROUND THE WORLD

Dr. A. P. Alderson has recently returned from an extensive tour through Canada and Australia. He was sent out in May, 1914, as an Examiner for the Associated Board, and during his visit he had some interesting experiences. Some of these he related to the members of the Chertsey, Kingston and District Organists' Association at Long Cross, on Saturday, May 29.

We append some quotations from Dr. Alderson's paper:—

We left Liverpool in the Empress of Britain (on May 1), and very soon settled down to a most enjoyable voyage across the Atlantic. We experienced all sorts of weather—from sunshine and calm, to fog, rough seas and intense cold. Among the ice bergs off Newfoundland, we sighted 17 bergs. After seven days at sea, we landed at Quebec, and I began examining there and then. In spite of having to work to a strenuous time-table, one could not help seeing a great deal.

Here I have a confession to make—though I was within two hours' journey of the Niagara Falls, time would not permit me to visit them. Can I claim to be the first Englishman who has ever been so near to them and yet has not seen them? (Is this more remarkable, that I am perhaps the only English organist holding a church appointment who has not played, or helped at a performance of Stainer's "Crucifixion"?)

It was close to North Vancouver, in the Lynn Valley, where I acted as musical adjudicator to the Musical Festival of 1914. This Festival has only been established three years, and it is growing rapidly. It is held annually in June in one of the most picturesque spots imaginable; far away from smoke, and business—an ideal place for a festival devoted to Music. Here I had a fair opportunity of seeing and hearing what music is doing for the people. The competitions were open to choirs, solo singers and solo players, and judging from their performances there is evidently no dearth of really good teachers and choir trainers, many of whom are not long out from the old country. Vancouver was the last place in Canada in which I worked, and leaving it, I would say a word about its Church Music.

In Vancouver I heard a good deal of Church Music. Of enthusiasm there is no lack, and although Sir Frederick Bridge's lectures on English Church Music certainly did untold good (and will have a far-reaching effect) in showing the Canadians what is done in England in the way of anthems, etc., they still have a very different standard and view-point from ours.

In the first place, we must remember that there is no established Church, and though the English Church follows our prayer book pretty closely, they don't seem to mind making cuts and alterations to suit individual tastes and circumstances.

The organs are generally more of the concert room type having many fancy stops and quaint combinations, veritable ear-ticklers. Most organs control carillons, which are placed in the tower, and at some churches it is quite expected that at each service at least one hymn should be given out and one verse accompanied on the bells. I must confess that sometimes it sounded rather effective. At any rate, congregations like it, and they go to church to hear this sort of thing. So it has some effect.

The choirs are mostly mixed; it may be that boys are difficult to obtain, or perhaps it is realized that woman is man's equal even as a unit of a Church choir.

They love extraordinary sorts of anthems—Sullivan's "Lost Chord" for four-part chorus, and anthems of the Harvest Festival type being especial favourites.

The organists are generally well paid, and it is realized that with a good man in charge of the musical arrangements, whose taste is not too severe, ritual can be dispensed with, and large congregations ensured.

My tour comprised the South of Queensland, the greater portion of New South Wales including seven weeks' stay at Sydney, portions of Victoria with Melbourne, where I spent a week, and some parts of South Australia, finishing up at Adelaide on December 16, whence I sailed for home the next day.

For music in Australia I predict a great future. Technique generally reaches a very high standard, voices are excellent. I saw just as good work at times as one can find in London, at other times it was just as bad.

The organ seems to be neglected; organs are often poor in the churches, and indifferently played, except, of course, in the big cities. I saw over the huge organ at Sydney, and heard some recitals there, very clever work, but not very much real organ music—that is to say, music written for the organ. The people seem to like arrangements of such music as Raff's "Polka de la Reine" and all sorts of piano music and songs; and it seemed to me the organ was being used for an entirely different style of music from what it was intended for, and that the audiences were being led to believe that what they were hearing was *Organ Music*.

The Church of England Cathedrals follow, more or less successfully, on the lines of the Musical Service here.

Of course, in these new countries there can be no such thing as tradition, and therefore nothing to be conservative about. One day these matters will settle, and it does not follow that if they decide on a standard that is different to ours, it will consequently be wrong.

The Trans-Continental Railway is being proceeded with, and it is expected to be opened in about three years. It will connect West Australia and the other States. At present the only communication is by steamship. Travelling is comfortable, if slow. The best trains travel not faster than 30 miles per hour, and in the slow, mixed trains it is nothing to spend twelve hours travelling 50 miles of country. But it is a land of freedom, and nothing seems to matter.

Bearing this in mind, no one who has very much travelling to do there need fear being over-worked; it always takes a long time to get anywhere. This, of course acts against progress in music as well as business; for those who live only a few miles away from the big cities can hardly go to a concert and return the same night. In much the same way concert givers are handicapped; with hardly an exception the populous centres are at least a day's journey away from each other, so that anything like performing at a *matinée* in one town and at a performance in the evening of the same day at another town is quite out of the question. This adds tremendously to the expense, too.

How different it is here! One frequently hears it said that it is not worth while going a journey of 5 or 6 hours unless one can stay away for a couple of weeks. In Canada and Australia, there is seldom any place one can go to that takes less than 5 hours to reach.

Thus far I have not said much about my work abroad. I assure you I was pretty busy. Australia alone presents over 9,000 candidates for three examiners, so my work was cut out for me. Of course, there is an amusing side even to examinations. At times the work is so bad that it is really funny, at another time it is so good as to prove exhilarating, and there are incidents which vary the monotony. One singing candidate for instance, asked if she might take out her teeth, "as she could sing better without them!"

My voyage home began on December 17, in the P. & O. mail-boat *Malwa*. I had naturally expected this would be the happiest of my sea voyages, and to a certain extent it was; but it was shorn of a lot of its gaiety. The world was at war, and on the ship "War" was talked every day till we arrived at Plymouth.

Christmas Day was blazing hot, and was passed pleasantly enough on the Indian Ocean, three days after leaving Fremantle. Colombo was the next call, and time allowed us to travel inland as far as Kandy, where a party of eleven of us stayed a night. Then came Aden, Suez, and Port Said, and at each of these stations, watched by searchlights at night, and patrolled by cruisers by day, we were joined by men bound for the Front. The *Emden* had been put out of action about a month before—and this was apparently the last menace to shipping between Australia and Gibraltar, after which place we had to take our chance with the submarines. These we discussed daily, but no one seemed in the least apprehensive or nervous as to what might happen.

Britain's supremacy at sea was everywhere manifest. German shipping had been literally swept out of existence. Only once we were challenged, and that by a French cruiser, and we reached Plymouth safely, without any great excitement, five weeks and four days after leaving Adelaide.

Dates of Terms, 1916

EASTER TERM

Entrance Examination	Thursday	6th Jan.
Term begins	Monday	10th Jan.
Half Term begins	Monday	21st Feb.
Term ends	Saturday	1st April

MIDSUMMER TERM

Entrance Examination	Thursday	27th April
Term begins	Monday	1st May
Half Term begins	Tuesday	13th June
Term ends	Saturday	22nd July

CHRISTMAS TERM

Entrance Examination	Thursday	21st Sept.
Term begins	Monday	25th Sept.
Half Term begins	Monday	6th Nov.
Term ends	Saturday	16th Dec.

The Term's Awards

"The spice of life is battle ; the friendliest relations are still a kind of contest."—R. L. STEVENSON.

The following awards were made at the close of the Christmas Term:—

COUNCIL EXHIBITIONS (£50)—

Evelyn M. I. Dickson	(Singing)	..	..	..	£10	0	0
Wilfrid J. Hare	(Organ)	..	..	..	£10	0	0
Melpoménè Scaramanga	(Violin)	..	..	..	£10	0	0
W. George Whitaker	(Composition)	..	..	..	£10	0	0
Thomas Whitley	(Hautboy)	..	..	..	£10	0	0

THE DOVE PRIZE (£13)—

Kathleen I. Long (Pringle Scholar).

THE LEO STERN MEMORIAL GIFT FOR 'CELLISTS (£5 5s)—

Harold Muslin (Scholar).

THE LESLEY ALEXANDER GIFT (£21), between—

Dorothy D. Choules (Scholar).
Edith M. Lake (Scholar).

THE MANNS MEMORIAL GIFT (£4 4s 11d)—

Dora Garland (Wilson Scholar).

THE DIRECTOR'S HISTORY PRIZE—

Herbert N. Howells (Bruce Scholar).

THE EDMUND GROVE EXHIBITION (£20)—

Doris Houghton, A.R.C.M.
(Charlotte Holmes Exhibitioner).

THE LILIAN ELDEE SCHOLARSHIP FOR FEMALE SINGERS—

Beatrice Betts (Exhibitioner).

THE ASSOCIATED BOARD EXHIBITIONS have been awarded to—

Olive Bowen (Violin).
Philip J. Collis (Organ).
Evelyn E. Tay (Singing).

The following ASSOCIATED BOARD EXHIBITIONS have been renewed:—

Dorothy F. M. Smithard for one year to December, 1916.
Caroline H. Fotheringham for one year to February, 1917.
Lena Chisholm for one year to April, 1917.
Hubert A. M. Marno for two terms to July, 1916.
Eileen M. Beattie (A.R.C.M.) for half a term to April, 1916.

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Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

June 1st

July 1st

